

767

W57M5

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CATALOGUE OF THE MORTIMER  
MENPES COLLECTION OF  
ETCHINGS, DRY POINTS AND  
LITHOGRAPHS, BY J. McNEILL  
WHISTLER, EXHIBITED AT  
THE LEICESTER GALLERIES,  
LEICESTER SQUARE, LONDON, BY  
ERNEST BROWN & PHILLIPS.  
NOVEMBER — DECEMBER, 1903.

SMITHSONIAN  
INSTITUTION

527.

Ready March, 1904.

Price 40s. net.

# WHISTLER AS I KNEW HIM

By MORTIMER MENPES

WITH OVER ONE HUNDRED FULL-PAGE  
FACSIMILE ILLUSTRATIONS IN COLOUR  
AND TINT OF WHISTLER'S OIL-COLOURS,  
WATER-COLOURS, PASTELS & ETCHINGS

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## THE WHISTLER EXHIBITION

I N explaining these works to the public, I claim my authority, not only as an expert but as a friend of Mr. Whistler at the time that he was engaged upon his best work. No one, I venture to think, knew Whistler's work—from the etching of the plate to the printing of the proof—so intimately as I did.

This collection of mine is a collection of the very finest proofs, most of them first impressions in the most perfect condition, with the bloom upon them. In certain cases of the dry points the plates have been so delicate that two or three proofs have swept away the burr entirely, and so destroyed

## THE WHISTLER

all richness, but my proofs are absolutely unique in their perfection.

In this exhibition I show mainly those rare and beautiful proofs which cannot be seen anywhere else. I have eliminated altogether the first and last periods of Whistler's career, and I have confined myself entirely to that great middle period when his best work was in the course of production, and even this is fined down to the choicest specimens.

I would like to correct one curious error that has crept in amongst Whistler collectors and connoisseurs, and that is that his choicest etchings and dry points were often printed on thin Japanese paper. Now, as I know well from personal experience, Whistler disliked this much-vaunted Japanese paper, and preferred instead the rich old paper from France and Holland. This paper, as

## EXHIBITION.

will be seen from my collection, greatly enhances the value, and brings out the quality of his rarest work.

To the lover of Whistler this collection will especially appeal, in that it reveals to him the exquisite care which the master expended on each plate ; for he worked on the plate, touching here, eliminating there, heightening a lighted window, darkening a doorway, until perfection was attained in a picture which in any state was always beautiful ; and this is particularly noticeable in the Venice series. As he printed he worked, engraving on the plate itself during the process of printing. And in many of this particular series it will be discovered that no two proofs are alike, thus making each proof unique, and assuring to its possessor the fact that it is the only one of its kind in the world.

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# CATALOGUE

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*The letter w after the title refers to Mr. Wedmore's  
"Whistler's Etchings—a Study and a Catalogue."*

---

No.

- |   |                                    |       |
|---|------------------------------------|-------|
| 1 | SPEKE HALL                         | w 86  |
|   | Etched figure, without monogram    |       |
| 2 | SPEKE HALL                         | w 86  |
|   | Dry-point figure, without monogram |       |
| 3 | FROM PICKLED-HERRING STAIRS        | w 137 |
|   | Trial proof, without dry point     |       |
| 4 | SPEKE HALL                         | w 86  |
|   | Etched figure, touched with wash   |       |

- No  
5 SPEKE HALL w 86  
Etched figure completed, with  
monogram
- 6 FROM PICKLED-HERRING STAIRS w 137
- 7 SPEKE HALL w 86  
Without figure
- 8 MAUDE w 99  
Trial proof, with dark tippet
- 9 FROM PICKLED-HERRING STAIRS w 137  
Trial proof
- 10 MAUDE w 99  
With fur tippet, indicated in  
wash
- 11 MAUDE w 99  
Trial proof, with light tippet
- 12 PRICE'S CANDLE-WORKS w 124  
Very early proof

No.

- 13 MAUDE w 99  
Trial proof, without tippet
- 14 MAUDE w 99  
Final proof, with rich fur  
tippet
- 15 IRVING AS PHILIP OF SPAIN w 139  
Fourth trial proof
- 16 IRVING AS PHILIP OF SPAIN w 139  
Third trial proof
- 17 IRVING AS PHILIP OF SPAIN  
With dry-point added, un-  
described
- 18 IRVING AS PHILIP OF SPAIN w 139  
Second trial proof
- 19 IRVING AS PHILIP OF SPAIN w 139  
Described by Wedmore.  
First trial proof.

No.

20 IRVING AS PHILIP OF SPAIN

First State of the undescribed  
plate

21 NOCTURNE—PALACES W 168

22 THE UPRIGHT VENICE W 172

23 THE LONG VENICE W 182

24 GARDEN W 180

25 QUIET CANAL W 184

26 THE PALACES W 153

27 THE LITTLE LAGOON W 152

28 THE FRUIT STALL W 166

29 LONG LAGOON W 169

30 THE DYER W 189

No.		
31	PONTE PIOVAN	W 179
32	TURKEYS	W 165
33	THE LITTLE MAST	W 151
34	FISHING BOAT	W 178
35	DOORWAY AND VINE	W 161
36	THE MAST	W 160
37	SAN BIAGIO	W 163
38	THE BALCONY	W 177
39	THE BRIDGE	W 171
40	STABLES	W 198
41	THE LITTLE VENICE	W 149
42	THE RIALTO	W 181

Trial proof

No.		
43	THE TWO DOORWAYS	W 158
	Trial proof	
44	SAN GIORGIO	W 167
45	THE BEGGARS	W 159
	Trial proof	
46	THE TRAGHETTO	W 156
	Trial proof	
47	THE NOCTURNE	W 150
48	THE DOORWAY	W 154
	Trial proof	
49	THE SALUTE, DAWN	W 185
50	BEAD STRINGERS	W 164
51	THE RIVA, NUMBER TWO	W 175
52	NOCTURNE—SALUTE	W 199
	Delicate, unique impression, suggesting dawn	

No.		
53	FURNACE NOCTURNE	W 183
54	NOCTURNE—SHIPPING	W 194
55	NOCTURNE—SALUTE	W 199
56	FISH SHOP, VENICE	W 188
57	FUMETTE'S BENT HEAD	W 51
	In pencil, "Jo " and butterfly	
58	DRURY LANE	W 176
59	LITTLE SALUTE	W 190
60	RESTING	W 105
61	SHIPBUILDERS' YARD	W 121
62	LITTLE COURT	W 173
63	LITTLE ARTHUR	W 13
	With the legs	
64	BATTERSEA BRIDGE	W 141

No.		
65	WEARY	w 83
66	ELINOR LEYLAND	w 95
	Very early proof	
67	DUTCH BOATS	Undescribed
68	THE LITTLE VELVET DRESS	w 92
69	F. R. LEYLAND'S MOTHER	w 227
70	LOBSTER POTS	w 174
71	FUMETTE, STANDING	w 50
72	WHISTLER'S MOTHER	w 88
	Only known impression	
73	THE MODEL, LYING DOWN	w 107
	Unique dry point, the only known impression	
74	FINETTE	w 54
75	WHISTLER	w 52

No.

- |    |   |       |
|----|---|-------|
| 76 | THE SMITHY  | W 197 |
| 77 | ST. JAMES'S STREET  | W 140 |
|    | Very early proof before plate<br>was cut, butterfly in ink, and<br>signed "first proof" |       |
| 78 | ANNIE HADEN   | W 57  |
| 79 | LADY AT WINDOW  | W 111 |
|    | Second State, with mono-<br>gram  |       |
|    | AXENFELD  | W 61  |
| 81 | LAGOON, NOON  | W 186 |
| 82 | LADY AT WINDOW  | W 111 |
|    | First State, without mono-<br>gram  |       |
| 83 | THE LITTLE FORGE  | W 115 |
|    | Early proof. Before mono-<br>gram   |       |
| 84 | DORDRECHT   | W 200 |
| 85 | AGNES   | W 106 |

No.		
86	THE LITTLE FORGE	W 115
87	FISHING BOATS, HASTINGS	W 131
	First State, small butterfly	
88	THE MUFF	W 126
	First State, before butterfly	
89	THE SCOTCH WIDOW	W 118
90	STEAMBOATS OFF THE TOWER	W 114
91	THE MUFF	W 126
	Second State	
92	THE FORGE	W 63
93	SWINBURNE	W 110
	"Swinburne" and butterfly in pencil	
94	THE SILK DRESS	Undescribed
95	THE THAMES TOWARDS ERITH	W 135
96	BILLINGSGATE	W 45
	Second State, signed	

- |     |   |             |
|-----|---|-------------|
| No. |   |             |
| 97  | MAUDE, SEATED   | W 100       |
|     | Second State, face re-drawn<br>three-quarters                                 |             |
| 98  | THE SILK DRESS  | Undescribed |
| 99  | PARIS—THE ISLE DE LA CITÉ   | W 55        |
| 100 | THE BEACH   | W 101       |
| 101 | MAUDE, SEATED   | W 100       |
|     | First State, with full face   |             |
| 102 | WYCH STREET   | W 132       |
|     | Butterfly in pencil within plate<br>mark, and signed "Whistler,<br>1st proof" |             |
| 103 | SKETCH OF A GIRL, NUDE  | W 113       |
|     | Second State, washed with<br>Indian ink                                       |             |
| 104 | SKETCH OF A GIRL, NUDE  | W 113       |
|     | Rare dry point  |             |
| 105 | THE UNSAFE TENEMENT   | W 7         |
|     | With portion of Early State,<br>with woman                                    |             |

No.		
106	WYCH STREET	W 132
	Touched in water-colour. Butterfly in pencil, and signed "Whistler, 2nd proof"	
107	MR. MANN	W 58
108	THE DESK	W 104
	Trial proof, first State	
109	BATTERSEA, DAWN	W 125
	Early State	
110	A WHARF	W 38
111	TWO SHIPS	W 116
	Early State in outline	
112	THE DESK	W 104
	Trial proof, second State	
113	CHILD ON A COUCH	W 112
114	CHELSEA WHARF	W 81
	Fifth proof	
115	TWO SHIPS	W 116
	Trial proof	

No.			
116	THE DESK	Trial proof, third State	W 104
117	GREENWICH PENSIONER	Early proof	W 32
118	"SWAN" BREWERY		W 89
119	TWO SHIPS	First State	W 116
120	THE DESK	Trial proof	W 104
121	PUTNEY BRIDGE		W 145
122	MILLBANK	Unique impression, with the word "not" added. Described in Wedmore	W 67
123	TWO SHIPS	Second State	W 116
124	THE VELVET DRESS		W 91
125	LORD WOLSELEY	Fine rare proof, first State	W 138

No.		
126	THE VELVET DRESS	W 91
127	THE MISER	W 65
128	THE MUSIC-ROOM	W 26
	First State	
129	LORD WOLSELEY	W 138
	Touched with water colour, second State	
130	THE KITCHEN	W 19
131	A SKETCH ON THE EMBANKMENT	W 211
132	SKETCH OF SHIPS	W 127
133	THE PIANO	W 117
	First proof, without butterfly	
134	THE KITCHEN	W 19
	First State	
135	SKETCH IN ST. JAMES'S PARK	W 207

No.		
136	FRUIT SHOP	W 210
137	THE PIANO	W 117
138	MODEL RESTING	W 87
	First State, without mono- gram	
139	THE LITTLE WHEELWRIGHTS	Undescribed
140	THE MENPES CHILDREN	W 212
141	THE BOY	W 109
	First State, unique	
142	MODEL RESTING	W 87
	Second State	
143	THE BOY	W 109
	Second State	
144	MODEL RESTING	W 87
	Third State	
145	OLD CLOTHES SHOP	W 209

No.

- 146 FISHING BOATS, HASTINGS W 131  
Washed with Indian ink.  
Butterfly re-drawn in dry  
point
- 147 THE BOY W 109
- 148 UNDER OLD BATTERSEA BRIDGE W APP 280  
With boat in charcoal, first  
State
- 149 THE WHITE TOWER W 128
- 150 LITTLE COURT W 173
- 151 TEMPLE BAR W 133  
Trial proof
- 152 UNDER OLD BATTERSEA BRIDGE W APP 280  
Second State
- 153 ON THE SCHELDT Undescribed
- 154 AMSTERDAM, ETCHED FROM  
THE TOLHUIS W 82  
Early State

- No,  
 155 TEMPLE BAR W 133  
 Trial proof
- 156 UNDER OLD BATTERSEA BRIDGE W APP 280  
 Third State
- 157 TEMPLE BAR W 133
- 158 UNDER OLD BATTERSEA BRIDGE W APP 280  
 Fourth State
- 159 A SKETCH AT DIEPPE W 202
- 160 GREENWICH PARK W 33  
 First State
- 161 THE TROUBLED THAMES W 129  
 First State
- 162 TILLIE—A MODEL W 102  
 First State  
 Very rare, with upright  
 butterfly
- 163 A SKETCH FROM BILLINGSGATE W 130  
 First State, without figure

No.		
164	THE TROUBLED THAMES	W 129
	Second State	
165	TILLIE—A MODEL	W 102
	Second State	
166	A SKETCH FROM BILLINGSGATE	W 130
	Second State, without monogram, but with figures	
167	THE LARGE POOL	W 143
	Before the monogram	
168	TILLIE—A MODEL	W 102
	Elaborately touched in water colour	
169	SEATED GIRL	W 103
	Second State, head re-drawn	
170	A SKETCH FROM BILLINGSGATE	W 130
	Second State	
171	THE LARGE POOL	W 143
172	SEATED GIRL	W 103
	First State, unique impression, described by Wedmore	

No.		
173	SPEKE SHORE	W 119
174	THE SEAMSTRESS	W 206
175	ROTHERHITHE	W 60
	Rare State, with white boat	
176	THE LITTLE SMITHFIELD	W 78
177	TWO SLIGHT DRY POINTS ON ONE PLATE	
	Undescribed	
178	STREET AT SAVERNE	W 11
179	WHISTLER, WITH THE WHITE LOCK	W 142
180	TWO SKETCHES	W 108
	Touched in water colour, pencil butterfly within plate mark	
181	AUGUST DELATRE	W 21
182	FOSCO	W 90
	Signed, "Whistler"	
183	FRAGMENT OF PICCADILLY	W 203

No.

184 THE DAM WOOD W 120

Rare first proof

185 SHIPPING, LIVERPOOL W 84

186 LITTLE MAUNDERS W APP 299

187 LA VIELLE AU LOQUES W 14

188 THE WOOD Undescribed

Signed "J. M. Whistler"  
and "Seymour Haden," done  
in collaboration

# LITHOGRAPHS

*The letters T.R.W. after the titles refer to Mr. Way's  
"Catalogue of Lithographs by J. M. Whistler."*

---

No.		
189	EARLY MORNING	T.R.W. 7
190	STUDY	T.R.W. 2
	On Japanese paper	
191	THE TALL BRIDGE	T.R.W. 9
	First State, on Japanese paper mounted, rare	
192	NOCTURNE	T.R.W. 5
193	EARLY MORNING	T.R.W. 7
	First State	
194	STUDY	T.R.W. 2
195	THE TALL BRIDGE	T.R.W. 9
	Second State	
196	NOCTURNE	T.R.W. 5
	On toned paper	

No.		
197	EARLY MORNING	T.R.W. 7
	First State, on toned paper	
198	STUDY	T.R.W. 1
199	STUDY	T.R.W. 15
	Only a few printed	
200	THE BROAD BRIDGE	T.R.W. 8
	On Japanese paper mounted. Before publication	
201	THE TOILET	T.R.W. 6
	Toned paper, rare	
202	STUDY	T.R.W. 3
	On Japanese paper	
203	LIMEHOUSE	T.R.W. 4
204	THE TOILET	T.R.W. 6
	On white paper, before publi- cation	
205	STUDY	T.R.W. 3
206	THE BROAD BRIDGE	T.R.W. 8
207	TWO SKETCHES	Undescribed

## IN THE FOLIO

---

No.		
208	"TYZAC WHITELEY & CO." First State	w 39
209	WASH DRAWING OF ST. PAUL'S Study for an etched plate	
210	MILLBANK First State	w 67
211	ANNIE First State	w 15
212	VAUXHALL BRIDGE First State	w 66
213	CHELSEA BRIDGE AND CHURCH	w 85
214	VAUXHALL BRIDGE Trial proof before the date	w 66
215	THE STORM	w 77

No.		
216	THE TINY POOL	w 73
	Third State	
217	THE TITLE TO THE FRENCH SET	w 20
218	THE LITTLE WAPPING	w 17
219	SOUPE À TROIS SOUS	w 27
220	PUTNEY, No. 3	w 226
221	BATTERSEA BRIDGE	w 141
	Trial rub, with butterfly in pencil	
222	THE RAG GATHERERS	w 17
	Second State	
223	LA MÈRE GERARD	w 9
	First State	
224	THAMES POLICE	w 42
225	VENUS	w 56
226	THE DOG ON THE KENNEL	w 8

No.		
227	MARCHANDE DE MOUTARDE	W 16
228	FUMETTE	W 18
	First State	
229	THE POOL	W 41
	First State	
230	LITTLE ARTHUR	W 13
	Second State	
231	THE LIMEBURNER	W 44
232	ROTHERHITHE	W 60
233	WESTMINSTER BRIDGE	W 36
234	THAMES WAREHOUSES	W 35
235	A LITTLE BOY	W 22
235A	ENCAMPING	W 75
	In pencil "only proof Whistler"	
236	LA RÉTAMEUSE	W 5
	First State	

No.			
237	SEYMOUR	First State	w 23
238	EN PLEIN SOLEIL		w 6
239	LIVERDUN	First State	w 4
240	BIBI VALENTIN	First State	w 28
241	THE LITTLE POOL	First State	w 72
242	THE LANDSCAPE WITH THE HORSE	Rare First State	w 46
243	THE LANDSCAPE WITH THE HORSE	Second State	w 46
244	NURSEMAID AND CHILD	First State	w 34
244A	NURSEMAID AND CHILD	Second State	w 34
245	GREENWICH PARK	Second State, with sky	w 33

No.

246	ALDERNEY STREET	W 196
247	BILLINGSGATE	W 45
	First State	
248	LIMEHOUSE	W 37
	First State	
249	BECQUET	W 48
	Early State	
250	ANNIE, SEATED	W 24
	First State	
251	ANNIE, SEATED	W 24
	Second State	
252	FRUIT SHOP	W 210
253	READING IN BED	W 29
	First State	
254	LONGSHOREMEN	W 43
255	THE TINY POOL	W 73
	First State, without butterfly	

No.		
256	THE TINY POOL	w 73
	Second State	
257	CADOGAN PIER	w 79
258	READING BY LAMPLIGHT	w 25
259	OLD HUNGERFORD BRIDGE	w 80
	Proof before steel facing	
260	OLD HUNGERFORD BRIDGE	w 80
	Proof before steel facing	
261	BIBI LALOUETTE	w 30
	First State	
262	READING IN BED	w 29
263	THE RAG GATHERERS	w 17
	First State	
264	THE WINE GLASS	w 31
	First State, before vertical lines	
265	THE WINE GLASS	w 31
	Second State	
266	A SERIES OF PENCIL DRAWINGS	

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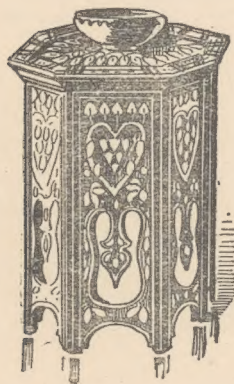
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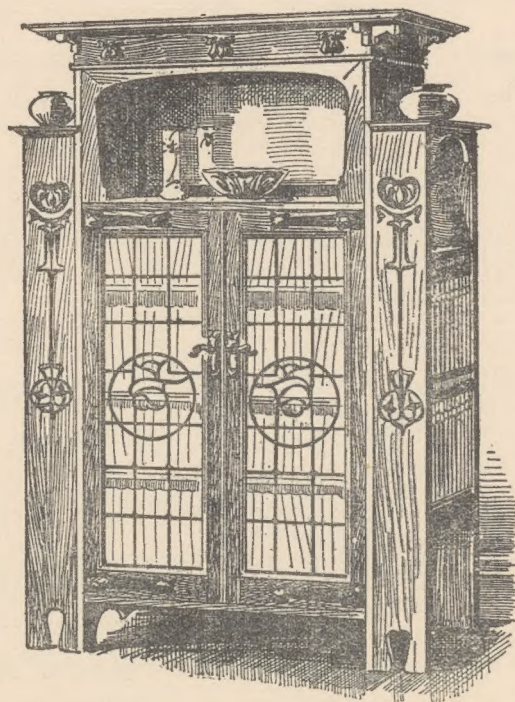
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# THE ART OF . . JAMES McNEILL WHISTLER

An Appreciation by T. R. WAY and G. R. DENNIS.

---

**T**HIS volume is not in any sense a biography of the late Mr. Whistler. It professes to be nothing more than an account and appreciation of his work, and the biographical chapter which is prefixed gives only the chief facts of his life, so far as they affected his art. Many of these facts and dates are now for the first time given correctly.

The book was begun by Mr. Way more than two years ago, but was laid aside, and taken up again, in conjunction with Mr. Dennis, a few months before the master's death. It is the outcome of an extensive study of his work, Mr. Way having been intimate with Mr. Whistler, and an enthusiastic admirer and student of his art, for more than twenty years. The table of Contents will afford some idea of the scope of the volume, which is the first attempt to give an account of every side of the artist's activity."

The kindness of the owners has enabled the authors to illustrate their text with a varied and representative collection of reproductions of the artist's work in all its branches, such as has not hitherto been put before the public. Among the oil paintings given are "At the Piano," "Symphony in White No. III.," "La Princesse du Pays de la Porcelaine," "The Golden Screen," "Portrait of Himself," Portraits of Dr. Whistler, the Painter's Mother, Irving as Phillip II. of Spain, M. Théodore Duret (here illustrated by the owner's permission for the first time), Miss Rosa Corder, Lady Meux, "The Fur Jacket," "The Master Smith," and the "Little Rose" of Lyme Regis, "The Thames in Ice," "Old Battersea Bridge," "Cremorne Gardens," "Pink and Gray—Chelsea," and many others. There are in addition a large number of water colours, pastels, etchings, lithographs, book-illustrations, etc., and also facsimile reproductions, in colour, of "St. Ives" (a water colour) and of several studies in pastel.

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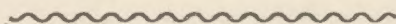
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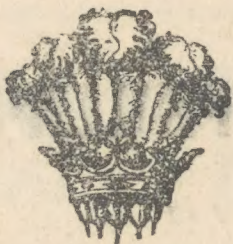


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